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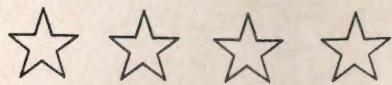


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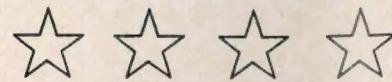
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Performing Arts

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The Dining Scene

by INGRID WILMOT

BY THE SEA

If you're among the many who believe that close to the water, it's inevitably a gastronomic desert, cheer up and give this trio a try.

A captivating discovery is ORSINI'S, 22333 Pacific Coast Highway, Malibu, 456-8223, which has been flourishing in guarded seclusion as a hideaway for the movie and rock-star colony. Since it lacks an ocean view, success must be attributed to the food and dynamic owner Alberto Bonatelli. It's a smallish, cozy, birchwood panelled, oddly shaped room and what you see in the way of wine bottles, is what you get, mostly French and Italian imports and Pedroncelli from Geyserville. Get launched with broccoli salad marinated in Italian dressing, \$1.75, and ask about specials. The à la carte menu lists chicken O'Connor, \$8.25 (that Archie Bunker ain't no fool) and veal Steiger, \$9.50, a gigantic portion of veal chunks, Italian sausage and crisp bell peppers in a very robust red sauce, guaranteed to satiate a couple of hungry Sicilian peasants. If your taste is more delicate, their other nine veal versions are neatly scalloped and mated with avocado, mushrooms, spinach, cheese, etc.

Calamari is becoming so popular, the connoisseurs no longer own this dish. If you enjoy it already, Orsini's gently sauteed morsels in garlic-butter-parsley will simply knock you out. If you've never tried it, order it here, \$7.95, and you'll be introduced to squid in the style of someone who learns how to drive in a Rolls. It is served with zucchini wheels and side of spaghetti. Good texture but that infernal sauce again, better dead than all that red — for me, at least. For a finale, grab a cannoli (\$2.00), indescribably delicious but let me try: a crisp cornucopia filled with sweet ricotta cheese. French service by tuxedoed waiters. Dinners nightly. BA MC AE. Closed Monday.

Definitely not in the boring surf 'n' turf category is MACUMBA, 2447 Pa-

cific Coast Highway, Hermosa Beach, 379-4646, which means black magic and brings to beachgoers a little taste and rhythm of Brazil. Don't look for sophistication; try to enjoy, instead, a certain innocent exuberance that pervades decor, entertainment and the food. Waitresses in home-made Carmen Miranda getups hoof it up around the tables; there are the slides you've managed to avoid at your globe-trotting friends' homes projected in each of the many rooms of this neat, old house and singers and magicians display their talents. Occasionally the customers grab a menu mounted on a tambourine, to join the merriment.

Dishes are tasty and different. First off comes a very spicy appetizer of pork and Brazilian sausage. But that was the only "hot stuff" of the night, not counting the samba-ing waitresses. *Peixe a Baiana* is cod in coconut milk \$6.95, *xin-xin* (say chin chin) de *galinha*, chicken in ground peanut and shrimp sauce \$7.95, another chicken in a dark *morcela* sauce which, with a little voodoo, a few mushrooms and don't ask me what else, comes out terrific. If you have fun experiencing ethnic foods of the world without fading your California tan, Macumba is a passport to adventure. Flavors ring with authenticity.

I'd not had Brazil's national dish *feijoada* before but nothing containing tongue can be accused of "Americanization." I liked it. Sample it in the combo, three different entrees \$8.95. Comes with good salad, black beans, rice and fresh, garlicky collard greens. What to do with the Timid Thomas in your group? Order him *churrasco* \$7.95, a harmless barbecued sirloin slice. He'll enjoy it and maybe next time he'll graduate to beef in coffee sauce. Dinners nightly. Sunday brunch. Entertainment nightly except Monday. Cocktails and wine. Valet parking. AE BA MC. Closed Tuesday.

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(457-3641) and it would be fun to gossip for a page or two about the scandalous goings-on long ago, when, as they say, sex was dirty and the air was clean. But, we're here to talk about food and so be it.

The place opened to the sort of reviews that would have closed *Hamlet* after a week, but instead of folding their napkins and blowing taps, they bandaged their wounds, fired the cook and hired Freddy Kernbach to manage and re-vitalize.

Cautiously optimistic, I snuck in recently and am pleased to give you the go-ahead light. My only criticisms were the tepid temperature of the puree of broccoli soup (fantastic flavor, though) and slightly timid but obliging service. The location is one of the most beautiful imaginable, high on a verdant bluff overlooking an outdoor terrace and patio (ideal for a brunch or sunset dinner), with the sea-scape below curving south to Palos Verdes. The gleaming, mirrored bar at entrance has a futuristic, interplanetary effect, softened by a backdrop of the warm orange and gold velvet colors of the dining room. If sipping by the sea sets your tastebuds up for seafood, you've come to the right place. Whatever wiggles in the nets is sautéed in the pan — or baked, poached or grilled. Never mind the whim of the chef, it's what *you'd* like to have, they'll prepare. A sea bass cooked in butter, then roasted in the oven and heaped with freshly chopped mushrooms and tomatoes (\$7.95 with soup or salad) was impressive, crisp of bottom and moist of flesh and is highly recommended served with broccoli daubed with a light Hollandaise and crisply crumbed zucchini sticks. A juicy, lean rack of lamb President Carter, coated and baked with, you guessed it, peanut butter, that even staunch Republicans would love, has unfortunately been discontinued. Nothing partisan, I hope. Instead, there's veal forrestiere, roast duckling, oyster-stuffed N.Y. steak and a new home-baked dessert menu that ought to make your drive up the coast worthwhile. Lunch and dinner daily. Sunday brunch. Cocktails and wine. BA MCAE.

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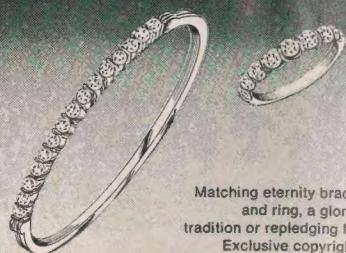
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Reviews:

by SUSAN LaTEMPO



THEATERBOOKS

**A Life in a Wooden O;
Memoirs of the Theater**
by Ben Iden Payne
Yale University Press, \$12.50

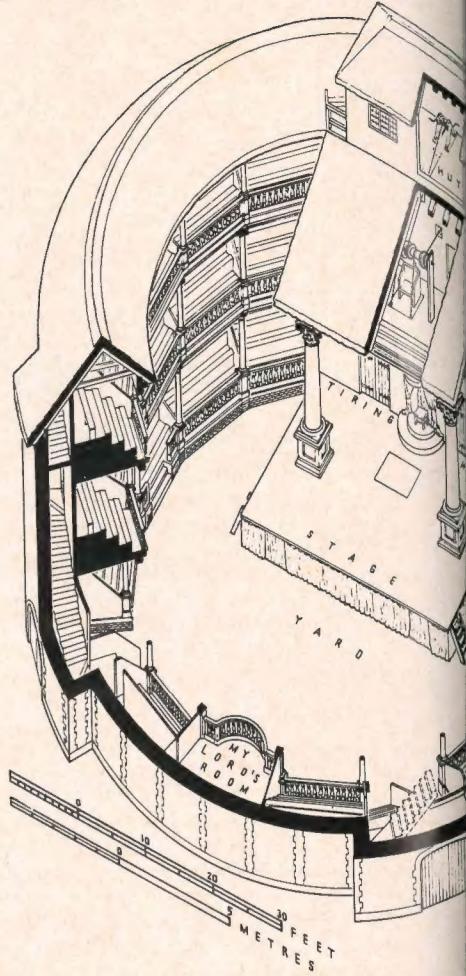
**The Pictorial History
of the Russian Theater**
by Herbert Marshall
Crown Publishers, \$14.95

An Anatomy of Drama
by Martin Esslin
Farrar, Straus & Giroux, \$7.50

Some of us have forgotten, and some of us never knew, about the days prior to TV and film when live theater was a form of mass entertainment. In his evocative memoir, *A Life in a Wooden O*, Ben Iden Payne offers, among other memories, a robust glimpse of English touring acting companies at the turn of the century. Reeling off the now-forgotten titles of plays he acted in, Payne compares the lot of the working actor in England in the late 1800s and early 1900s to that of a soap opera performer today. "However preposterous the plays might be," B. Iden Payne notes, "it was incumbent upon the actors to perform them as seriously as if they were literary masterpieces."

This kind of unpretentious integrity is characteristic of Payne. His career in theater lasted 70 years in England and the United States. He was an actor, a director of the Abbey Theatre in Dublin, a founder of the English repertory theater movement (and by extension, responsible for the American regional theater movement), and Broadway director of actors like John Drew, William Gillette, John and Ethel Barrymore, and Helen Hayes. His fondest achievement, however, was the development of "modified Elizabethan staging" for Shakespeare's plays.

The title of Payne's volume is taken from Shakespeare's reference to the theater (building) in *Henry V* as a "wooden O." That many productions of Shakespeare's plays are today staged in a version of that wooden O, is almost entirely due to Payne. Inspired



Scale reconstruction of a "wooden o" —
London's Swan Theatre, built in 1595.

by William Poel, a bizarre gentleman who caused many giggles in English theater with his crusade to stage Elizabethan plays in a style close to their original staging, Iden Payne began to rethink the prevalent attitudes towards Shakespeare. Annoyed, as Poel was, by the constant interruption of a play's action by the changing of representational scenery, Payne eventually developed a technique he called "modified Elizabethan staging." As a faculty member at Carnegie Tech in Pittsburgh, in the first drama department in any college, he was able to experiment and refine his technique.

We can point now to the Old Globe in San Diego, L.A.'s Globe Theater



Meyerhold (right) in rehearsal.

(the Shakespeare Society of America), the Ashland, Oregon Shakespeare Festival, and other examples, to see how profoundly Payne influenced the staging of Shakespeare's plays. We can also point to the Mark Taper Forum, the Arena Stage in Washington, D.C., and other regional theaters in the United States, as owing much to Payne's earlier contributions at the Gaiety Theatre in Manchester. Iden Payne's memoirs, however, are not a listing of achievements. Anyone with the slightest interest in theater will find them witty, engaging and informative.

Just as Payne reminds us that things have changed very much indeed, Herbert Marshall points out that in some cases, we haven't caught up with the past. An interesting chapter on director Vsevolod Meyerhold in Marshall's *The Pictorial History of the Russian Theater*, reveals that much of what has been called innovation in theater in the past twenty years, had already been experimented with in the early years of this century by Meyerhold. Grotowski's acrobatic acting training echoes Meyerhold's earlier development of an acting technique based on movement called "biomechanics." Audience participation theater of the 1960s recalls a production in the '20s where Meyerhold bared the brick walls of the theater, left the house-lights up, and had the actors (who wore neither costumes nor makeup) speak and shout directly at the audience. Multimedia presentations may sound new, but Meyerhold did a piece which used a jazz band, moving walls, actors playing soccer on stage, three screens with slides projected, and a "light symphony."

Herbert Marshall, who studied with Meyerhold, has given the chapter devoted to his teacher great attention and care. For the rest of Russian theater he provides a quick summary to tie together photos and illustrations which must have been very difficult

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to compile. *The Pictorial History* is a useful sourcebook for scholars, but the lay reader may find the rapid run-through of productions and people baffling.

Unlike theater in the U.S. and England, theaters in Russia are and have been largely continuing permanent institutions, with permanent acting ensembles, directors, designers, etc. Marshall, therefore, organizes his study theater by theater. Concentrating on the two great cultural centers, Moscow and Leningrad, he reviews the history of each company, naming actors and directors, and summarizing important productions. The continuing question of State censorship arises as Marshall notes the fate of various productions which were banned or restricted.

The main impact of *The Pictorial History* is in the many rare photos and illustrations which preserve the memory of Russian designers. Largely because of their isolation from the theater of Europe and the rest of the world, Russian designers have developed independent, often innovative, means of coping with production requirements.

Martin Esslin's *An Anatomy of Drama* is just that — a careful codification of the theoretical framework of drama. Esslin doesn't separate live theater, television, radio, cinema, puppet theater, or other forms of dramatic expression as he centers his inquiry on the question: what is it that drama can express better than any other medium of human communication?

In a clear, down-to-earth manner, Esslin first tries to define drama and reach an understanding of its basic elements. He then discusses various aspects of dramatic expression: style, character, structure, genre, etc. Pertinent examples (suspense elements in *Hamlet* to illustrate a point on structure) admit the reader to the debate and provide for a stimulating consideration of Esslin's ideas. The playwright will find clues here, as will the actor or director who wishes to explore the underlying foundation of his or her work. Much of what Esslin postulates has been presented before, but his study is simply stated, concise, and practical.

The book is likely to be used as a text for drama students, but its real value will be to the playgoer or theater person who has the experience and reference points to allow concrete application of Esslin's concepts. □

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by HASKELL BARKIN

ACERTAIN motion picture recently made film history by earning more in one seven-day period than *Gone With the Wind* has over its entire release period.

Of course, GWTW relied on run-of-the-mill special effects like the urban renewal of Atlanta, while the current box-office champ is thrilling patrons with a terrifyingly real mechanical reproduction of an eighteen-foot knockwurst.

I decided to visit some of the people responsible for this motion picture landmark. Since constructing the knockwurst was one of the toughest challenges ever to face a special effects department, I began with "Bo" Gallagher, the man in charge of building the awesome hydraulic-powered monster.

Bo rose to greet me from a lounge chair on the green lawns of Restful Acres, where he has been in seclusion since the end of production, resting his nerves and limiting himself to a vegetarian diet.

"They called me out of retirement to build *Zelda*, you know," he said. "That's what we called her, *Zelda*, after my late wife."

I asked if he had encountered any special problems.

He peered at me through lidded eyes.

"You ever try to get a knockwurst to demolish a hot dog stand, with all that whipping around and thrashing, and still look real without any hydraulic lines showing? Finally painted 'em to look like sauerkraut."

Wasn't there a man inside operating the monster?"

"Sure was. Old Otis Kincoate,

one of the finest men to ever build an earthquake or demolish a skyscraper. A gentleman, that's what Otis was, a real gentleman."

Bo began crying.

"Poor old Otis," he said. "Last day of shootin' he took a mustard fit and hasn't been the same since."

I asked Bo what other special effects he'd been responsible for during his lengthy career.

"Remember *The Day the Earth Crumbled Like a Cookie*? You know the part where South America starts drifting back to Africa and this luxury liner is caught in the middle, with Nigeria closing in on one side, and Brazil comin' up fast on the other?"

"You did that?"

"The studio tank I worked in, they had it bronzed."

I left Bo happily rocking on the lawn and drove out to interview the film's director, Ed Frantick, now the hottest director in town.

"Pull up a stack of scripts and sit down," he said. "The mailman laid another bunch on me this morning. Don't know how he finds the time to write them."

I asked Frantick how it felt to be the director of the biggest grosser in film history.

"It's all kind of gratifying, when you think that just three years ago I was an unknown fourteen-year-old kid in junior high."

"You seem to specialize in disaster films," I said. "How important do you think character development is in this type of story?"

"How much character development do you want from an eighteen-foot knockwurst?"

"I meant the actors."

"What actors?"

"Roger, the guy who owns the hot dog stand. Kincaid, the real estate man who doesn't want anything to interfere with the lunch hour business because it might lower property values. Elise, the mother whose child disappears into the chili vat. Renaldo, the crocodile wrestler, who finally subdues the knockwurst in a battle to the death."

"Oh. Them. I let the second unit director shoot those scenes. Kid needs experience."

I asked Frantick if he had decided on his next picture yet.

"A change," he said. "Something intimate, a quiet story. Maybe about a boy and a girl who meet, fall in love, experience deep joy, walk slowly through the woods making plans for the future, and then one day are tragically torn apart by the Loch Ness monster."

Leaving Frantick sketching something hydraulic on his desk, I went next to the office of Winston Mazor, the film's executive producer, whose keen intuition into what the public will pay three dollars for has earned him a string of successes. Entering his office, I found Mazor peering through an enormous magnifying glass at a letter.

"Uh huh," he muttered to himself with some excitement. "Uh huh. Sheer dynamite." He glanced up at me. "Be with you in a second. Just got some hot news."

Mazor punched a string of digits into his phone, enough, I guessed, for long distance.

"Hello? Me speaking. Switch over to scrambler." He punched a button. "I got your synopsis. A dynamic story. Offer them five hundred thou, go up to a million if you have to."

He hung up and leaned back with hands behind his head and a com-

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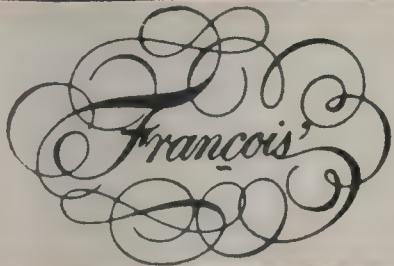
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His last remark came as he noticed me trying to read the upside-down writing on the letter he'd been peering at. He pushed it across to me.

"Read to your heart's delight. I have nothing to hide." He guffawed.

The letter contained nothing more box-office than a description of the menu at the Stage Delicatessen. Mazor took back the letter.

"Relax. You're not stupid. See the first 'i' in pickled herring? The dot on top is a microdot. Inside is a complete story synopsis. My man in New York heard the author proposing this book idea to his editor in a restaurant. Unless you get in early like this you wind up bidding for the property against a lot of heavy money. Take the knockwurst rights, for example. A classic case. It'll wind up in the textbooks."

Mazor leaned back and lit a cigar.

"I have friends in Washington, people who know where to come when campaign money runs low," he said. "So I was the first outsider to learn that the Department of Agriculture was getting up a new pamphlet on home sausage-making. A copy was smuggled out to us. One reading told me I had a blockbuster."

"But it was originally a novel."

"Only after we paid off Agriculture not to publish—for peanuts, you might say—and expanded the pamphlet to a hundred thousand words. You know, we sold paperback rights alone for enough dollars to finance the picture? That, my friend, is known as the state of the art."

From Mazor's office I drove to the hot dog stand where most of the picture had been shot. I belled up to the chipped formica counter, ordered a chili dog, and asked the counterman if he'd been around for the shooting.

He slammed down my hot dog, spattering my tape recorder with chopped onions.

"Those movie people, they're all scum," he said. "Coming around here with their money, their crazy clothes, and their filthy habits."

I asked what filthy habits he'd



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noticed in particular.

"Never you mind," he said, going to another customer. Then he called back, "You got a wife, you keep her away from movie people or she won't be worth living with afterwards."

The man was crying. He grabbed a paper napkin and dabbed at his eyes.

"Since that lousy movie, do I get sympathy when I come home with lower-back pains from standing over hot chili all day? Hah! The wife reminds me how those movie people envied me, how they kept saying they'd take my job in a second if they didn't have so much overhead."

Any other complaints?

The counterman composed himself and said with quiet emotion, "They don't care what kind of dialogue they give extras. All those high-paid script writers, and I had to rewrite my line three times before it sounded natural."

"I don't remember seeing you in the movie."

"My scene was cut. Like I say, scum."

I asked if business had improved since the film was made here.

"A little. But what would really help is having that knockwurst mounted right up there on the roof. But would Mazor cooperate? No, he says, the knockwurst has a whole career ahead of it. Not skin flicks, either, he says, but parts with real depth to them."

"Then you think we'll be seeing more of Zelda?"

"There's always a role for good cold cuts. At least that's what they said in *Variety* last week."

"Sounds like you've got the show biz bug yourself."

"As a matter of fact, I'm writing this screenplay." He leaned forward conspiratorially. "It's about this boy and girl who meet, fall in love, have an argument, and then make up."

"And?"

"What 'and'? That's it."

"You'd better leave movies to the professionals," I said, and left. Glancing back at that stand as I started my car, something about the teenage kid at the end of the counter caught my eye. Was it my imagination, or was he furtively scribbling something onto a napkin?

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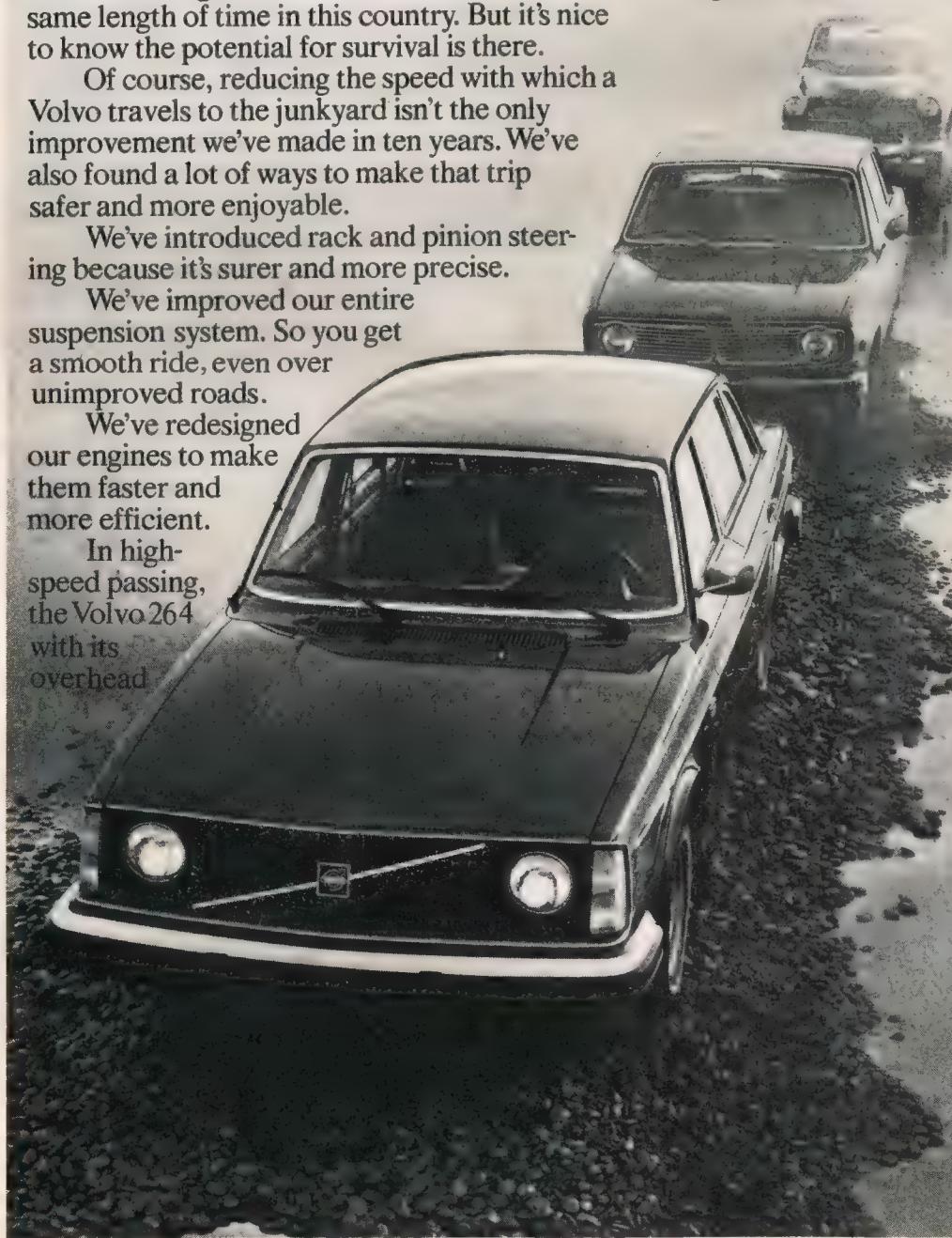
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THE WIZ
The role of
EVILLENE
usually played by
CAROLYN MILLER
will be played by
SULANYA CONWAY



"THE WIZ" IS HERE AGAIN A FOREWORD

by Paul A. Miller, President
Los Angeles Civic Light Opera Association

When Managing Directors Feuer and Martin brought THE WIZ to our audiences as one of the attractions of our 1976 Season, they felt that it would provide novel entertainment for our Subscribers. They also thought it would have a special appeal for other patrons, particularly the younger generation who were steeped in a modern musical idiom quite different from the more standard fare usually associated with the Civic Light Opera.

THE WIZ was successful beyond all expectations. It delighted our long-time Subscribers and attracted a whole new audience. Within a very short time after THE WIZ opened here it was completely sold out for the entire run. It was impossible for us to provide seats for many thousands of people, among them a substantial number of regular theatregoers who wanted to see it a second time. The same reception was given THE WIZ in San Francisco where it was presented by our affiliated Association.

On the basis of the two-city enthusiasm and the large number of turnaways in 1976, it was decided to bring back THE WIZ in 1977. It is an optional event for our Season Ticket Subscribers.

We hope that whether you are seeing it for the first time or again, THE WIZ will weave for you its special bit of magic.

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THE WIZ

The new musical version of "The Wonderful Wizard of Oz"

Book by

WILLIAM F. BROWN

Music and Lyrics by

CHARLIE SMALLS

starring

RENEÉ HARRIS *as Dorothy*

BEN HARNEY **KEN PRYMUS** **CHARLES VALENTINO**

KAMAL *(Is The Wiz)*

VIVIAN BONNELL

ROZ CLARK

CAROLYN MILLER

Setting Designed by

TOM H. JOHN

Costumes Designed by

GEOFFREY HOLDER

Lighting Designed by

THARON MUSSER

Musical Direction

Orchestrations by
HAROLD WHEELER

and Vocal Arrangements by
CHARLES H. COLEMAN

Dance Arrangements by
TIMOTHY GRAPHENREED

Sound Designed by
RICHARD J. C. MILLER

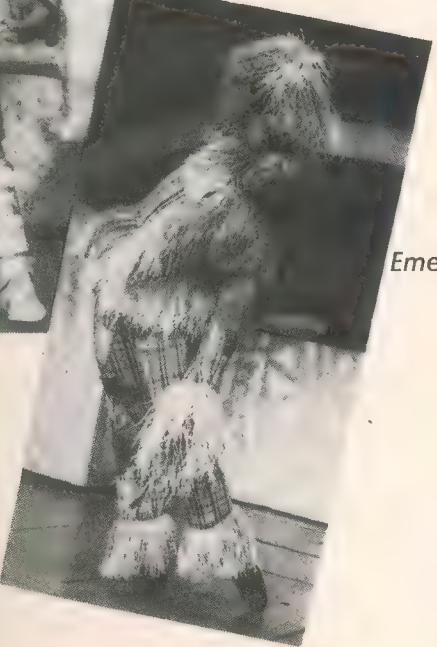
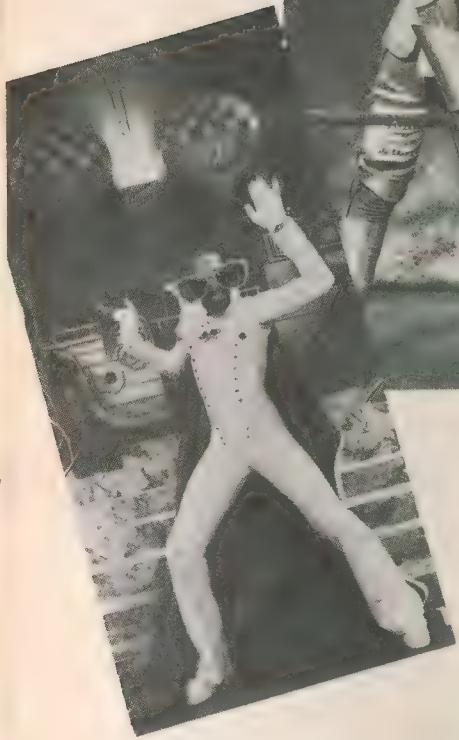
Choreography and Musical Numbers Staged by

GEORGE FAISON

Directed by

GEOFFREY HOLDER

Entire score published by Fox Fanfare Music Inc. • Original cast recording available on Atlantic Records



Understudies

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

Dorothy — SHARON BROWN/SYLVIA STRIPLIN; *Lion* — GEORGE BELL; *Scarecrow* — TONY WALKER; *Tinman* — SIRI SAT NAM SINGH/DAN STRAYHORN; *Addaperle* — CHARLOTTE NEVEU; *Evillene* — SULYANA CONWAY; *The Wiz* — LEON JACKSON; *Glinda* and *Aunt Em* — PEGGIE BLUE; *The Swing Dancers/Singers* — JACKIE DeROUEN/ROUMEL REAUX.

Cast

(in order of appearance)

<i>Aunt Em</i>	ROZ CLARK
<i>Toto</i>	MR. WESTY
<i>Dorothy</i>	RENEÉ HARRIS
<i>Uncle Henry</i>	GEORGE BELL
<i>Tornado</i>	KAREN E. McDONALD
<i>Munchkins</i>	CLENT BOWERS, SHARON BROWN, CHARLOTTE NEVEU, PATIENCE VALENTINE, TONY WALKER, VIVIAN BONNELL
<i>Addaperle</i>	LEON JACKSON, ERAN SMITH, DAN STRAYHORN, LEWIS WHITLOCK
<i>Yellow Brick Road</i>	CHARLES VALENTINO, CINDY McGEE, HENRY SHAW, GRACIELA SIMPSON
<i>Scarecrow</i>	BEN HARNEY
<i>Crows</i>	KEN PRYMUS
<i>Tinman</i>	SHARON BROWN, LE'VON CAMPBELL, KAREN E. McDONALD, HENRY SHAW, SIRI SAT NAM SINGH, PATIENCE VALENTINE, TONY WALKER
<i>Lion</i>	RUTH KAREN ASHTON, TENAJ DAVIS, CINDY McGEE, CHARLOTTE NEVEU, GRACIELA SIMPSON
<i>Kalidahs</i>	JOHN VALENTINE, PATIENCE VALENTINE, WILLIAM VALENTINE, TONY WALKER
<i>Poppies</i>	GEORGE BELL
<i>Field Mice</i>	RUTH KAREN ASHTON, CLENT BOWERS, SHARON BROWN, LE'VON CAMPBELL, TENAJ DAVIS, JAMILAH HUNTER, LEON JACKSON, KAREN E. McDONALD, CINDY McGEE, CHARLOTTE NEVEU, HENRY SHAW, GRACIELA SIMPSON, SIRI SAT NAM SINGH, ERAN SMITH, DAN STRAYHORN, LEWIS WHITLOCK
<i>Gatekeeper</i>	KAMAL
<i>Emerald City Citizens</i>	CAROLYN MILLER
<i>The Wiz</i>	GEORGE BELL
<i>Evillene</i>	TONY WALKER
<i>Lord High Underling</i>	LEON JACKSON
<i>Soldier Messenger</i>	ROZ CLARK
<i>Winged Monkey</i>	
<i>Glinda</i>	

Orchestral Voices

PEGGIE BLUE, BARBARA FARNANDIS, JOHN VALENTINE, WILLIAM VALENTINE.

SCENES AND MUSICAL NUMBERS

ACT I

Prologue: Kansas

The Feeling
We Once Had AUNT EM
Tornado Ballet COMPANY

Scene 1: Munchkin Land

He's The Wizard ADDAPERLE,
MUNCHKINS

Scene 2: Oz Countryside

Soon As I Get Home DOROTHY

I was Born On The SCARECROW, CROWS
Day Before Yesterday DOROTHY,
Ease On Down The Road SCARECROW,
YELLOW BRICK ROAD

Scene 3: Woods

Slide Some Oil To Me TINMAN, DOROTHY,
SCARECROW

Scene 4: Jungle

Mean Ole Lion LION

Scene 5: Kalidah Country

Kalidah Battle FRIENDS, KALIDAHHS,
YELLOW BRICK ROAD

Scene 6: Poppy Field

Be A Lion DOROTHY, LION
Lion's Dream LION, POPPIES

Scene 7: Emerald City

Emerald City Ballet (Pssst) FRIENDS, COMPANY
Music by Timothy Graphenreid and George Faison

Scene 8: Throne Room

So You Wanted To
Meet The Wizard THE WIZ
What Would I Do
If I Could Feel TINMAN

ACT II

Scene 1: West Witch Castle

No Bad News EVILLENE

Scene 2: Forest

Funky Monkeys MONKEYS

Scene 3: Courtyard

Everybody Rejoice FRIENDS, WINKIES
Music and Lyrics by Luther Vandross

Scene 4: Emerald City Gate

Scene 5: Throne Room

Who Do You Think
You Are? FRIENDS
If You Believe THE WIZ

Scene 6: Fairgrounds

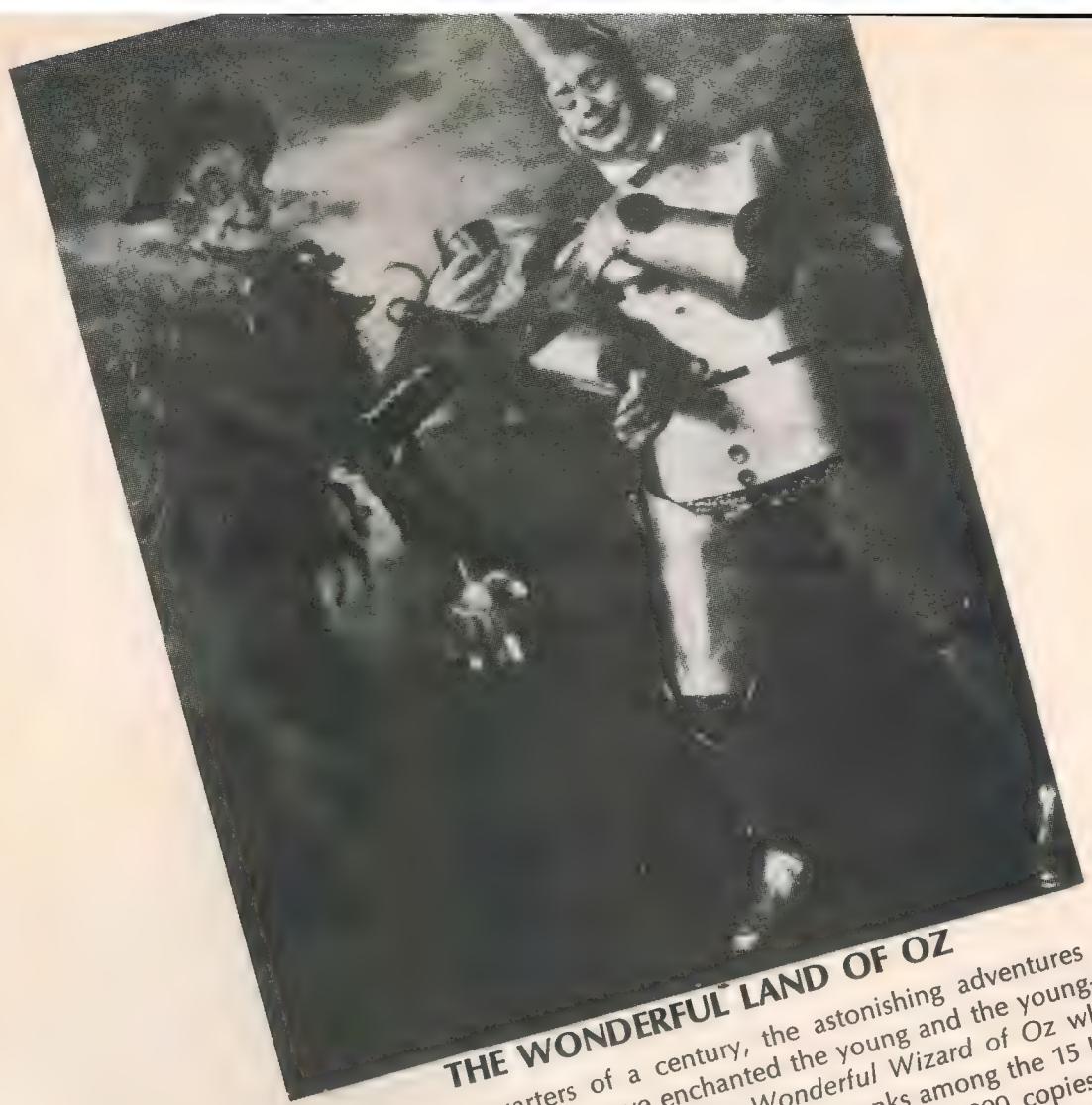
Y'all Got It! THE WIZ

Scene 7: Outskirts

Scene 8: Quadling Country

A Rested Body
Is A Rested Mind GLINDA
Reprise: If You Believe GLINDA
Home DOROTHY





THE WONDERFUL LAND OF OZ

For over three-quarters of a century, the astonishing adventures of Dorothy and her friends have enchanted the young and the young-in-heart, starting with the original *The Wonderful Wizard of Oz* which L. Frank Baum wrote in 1900. That first book ranks among the 15 best-selling volumes of our times, with more than 10,000,000 copies currently in print in nearly two-dozen languages. Its popularity was such that over the decades the series of Oz books reached a total of forty, each with its own wondrous happenings in that amazing magical kingdom.

Broadway audiences first saw *The Wizard of Oz* in 1903 when a musical stage version, which had begun in Chicago before moving East, became the season's sensation in New York. Two relatively new comics, Dave Montgomery and Fred Stone, (above) were catapulted to stardom as The Tin Woodman and The Scarecrow, launching a joint career which was for years a highlight of vaudeville. There were two silent screen treatments and, of course, the now-classic 1939 MGM musical starring Judy Garland.

The Wiz is the contemporary new musical treatment of *The Wonderful Wizard of Oz* and, like its predecessors, it has captivated still another generation of theatregoers. The Broadway production is now in its third sensational year at New York's Majestic Theatre; this California engagement inaugurates the National Company's second record-breaking year of a cross-continent tour which will embrace every major city in the United States and Canada; duplicate productions are now being planned for leading foreign capitals; and there will be a film version which will bring Munchkin Land, the Yellow Brick Road and Emerald City to millions more.

WELCOME BACK TO THE WONDERFUL LAND OF OZ.

WHO'S WHO



Renee Harris



Ben Harney



Ken Prymus

RENEE HARRIS, Dorothy, made her Broadway debut in *The Wiz* with a real-life version of *A Star Is Born*. The eighteen-year-old resident of The Bronx was told about the search for an understudy for the role of Dorothy in *The Wiz* and subsequently heard the information broadcast on radio stations throughout the New York City area. Along with more than a hundred other aspirants, Reneé auditioned for the part and was chosen, making her performance debut when Stephanie Mills, star of *The Wiz*, went on vacation. In addition to her active schedule with *The Wiz*, Miss Harris sings regularly with several choirs in New York and recently made her nightclub debut.

BEN HARNEY, Tinman, comes to the National Company of *The Wiz* following a run with the Broadway production of *Pippin* in which he was The Leading Player, the role which earlier won Ben Vereen a Tony Award. Prior to that, he created the role of Zodzettick the Conjuror in the historic Broadway premiere of Scott Joplin's opera, *Treemonisha*. Other Broadway credits include *Purlie*, *Don't Bother Me, I Can't Cope*, *The Pajama Game*, *Brainchild* and the original cast of *The Wiz*. He has appeared on television in musical variety shows, a Harry Belafonte Special and numerous commercials. Mr. Harney is a native of Brooklyn, and New York provided all his schooling and artistic training. This company of *The Wiz* marked his West Coast debut. He believes in *The Dance... of Life*.

KEN PRYmus, Lion, began singing and dancing at the tender age of four,

shortly after moving to California from Kansas City, Kansas, (which just happens to be "Dorothy's" home town, too). He started studying opera while in junior high school, after deciding that his singing was more important to him than sports and the other activities his peers participated in. By the time he reached high school, Ken was experienced enough to be chosen to represent all of Orange County, California, in *The Young Americans*, with which he sang all through high school. As a result of his hard work and study as a youngster, he was given an opera scholarship to Northern Arizona University, in Flagstaff. After studying there for two years, he came back to California to do *The Young Americans* feature. Columbia Pictures hired him as a tour guide and messenger, but during the two years he worked there he made such an impression that he was cast in Truman Capote's *In Cold Blood* and Jacque Demy's *Model Shop*. He left Columbia Pictures to take a part in the feature *M*A*S*H*, in which he sang the theme song "Suicide is Painless" during the "last supper" scene. From there he went on to do three years with the *Johnny Mann Singers*, which included appearances all over the country as well as 87 television shows of *Stand Up and Cheer*. He has also done numerous commercials for radio and television. In his spare time (what there is of it) he continues to study voice, guitar, and glockenspiel.

CHARLES VALENTINO, Scarecrow, was born in the Year of the Dragon, and began performing at the age of seven in his native Alabama. In New York he

attended classes at the New York School of Ballet and the American Ballet Theatre while a student at the High School of Performing Arts, and when he danced with the Harkness Ballet, the work was choreographed by Geoffrey Holder. He made his acting debut in *The Me Nobody Knows*, played Hud in the Australian production of *Hair* and returned to the States for a national tour of the show. He had a hit single, "I Was Born This Way," in England on Gaiee Records, released by Motown. His career as a nightclub performer has ranged from performances in Montreal to the Continental Baths and LeJardin in New York, the Paramount in San Francisco and ultimately Las Vegas, where he opened a room in the Chateau Vegas aptly christened "Valentino's Boudoir." In Bill Turner's recent version of *The Ziegfeld Follies*, Valentino portrayed the legendary Bert Williams; he has appeared in fashion shows for Pierre Cardin and Don Robbie and for NBC he was seen on both *News Center Four* and *Madigan*.

KAMAL, *The Wiz*, also known as Kenneth Scott, has been performing professionally since the age of six. He appeared in his first Broadway production, *The Relapse*, at age 10 with Cyril Ritchard and since that time has appeared in over fifteen major Broadway productions including *Hello, Dolly!*, *Hallelujah, Baby!*, *Golden Boy*, *Two Gentlemen of Verona*, *Don't Bother Me, I Can't Cope* and *The Wiz*. He was a featured dancer with the *Ed Sullivan Show* for two years and has appeared on national television in numerous specials. He began studying classical ballet at age 12 and was accepted into



Charles Valentino



Kamal



Vivian Bonnell



Roz Clark

the Metropolitan Opera Ballet Company. He was chosen to dance with the famed Bolshoi Ballet on its first U.S. appearance and has danced with various modern companies including the Alvin Ailey Dance Theatre. An equally extraordinary vocalist, he is comfortable with operatic, classical, pop and rock styles. As a composer, Kamal has written and performed incidental music for the off-Broadway production of *Transcendental Blues* and has written many of the songs performed by the pop-rock vocal group "Au Naturel," of which he is a member.

VIVIAN BONNELL, *Addaperle*, is a native of New York, where she received her dramatic training at the HB Studio. This marks her first appearance in a musical since starring on Broadway in *House of Flowers*. Prior to making Los Angeles her home eight years ago, she devoted much of her time to touring with her nightclub act both locally and abroad, and has also been featured in the *Bottoms Up* musical-comedy revue in Las Vegas. Although she possesses a vast theatrical background, having been a performer most of her life, she still continues to study under Rick Edelstein, and has performed at the ACT in San Francisco in *The Sunshine Boys*. Her movie roles include Loretta in *For Pete's Sake* and that of an 85-year-old woman in *Leadbelly*. She has appeared on numerous television programs but is probably best known for her television commercials, especially as the cat food lady — "Oh, he saw the box!"

ROZ CLARK, *Aunt Em* and *Glinda*, comes to *The Wiz* following a series of

dazzling engagements at Harrah's Club in Reno with the Smothers Brothers, at Harrah's Club, Tahoe and the Las Vegas Hilton with Bill Cosby, at the Playboy Clubs of Chicago (with Henry Youngman), Great Gorge (with Gabriel Kaplan) and Los Angeles (with Allen Drake), and at the San Francisco Club. Her vocal talents have enhanced the *Johnny Carson Show* four times, and she's been guest star with both Merv Griffin and Dinah. On the 1975 *Entertainment Hall of Fame Awards*, Roz joined Ben Vereen and Flip Wilson in a singing tribute to Duke Ellington which stopped the show. She has also been seen on the *Jerry Lewis Telethon* and twice on Canada's *Tommy Banks Show*. Miss Clark is a graduate of Texas Southern University, with a B.A. degree in musical education. Early summer stock experience at the Sacramento Music Circus was followed by her debut on the vocal group scene with the Max Cooper Trio and solo work with The Kids of the Kingdom at Disneyland. A subsequent tour with The Celebration singing group took her throughout the world. She has worked with Bob Hope, Engelbert Humperdinck, Charo, Tennessee Ernie Ford, Bobby Darin, Bob Newhart, Kay Starr and Al Hirt. Musical theatre audiences have seen her in *Hair*, both in Los Angeles and Acapulco, and most recently in a twelve-week summer tour with Paul Lynde.

CAROLYN MILLER, *Evillene*, first sang at the age of 3 at Christian Union Baptist Church. Her real interest in music began in elementary school, where she won several vocal awards and a scholarship for playing the viola. Her

first professional performance came at age 15, when she appeared on NET's production of *An American Christmas* as one of the Ella Mitchell singers. The stars included: Burt Lancaster, James Earl Jones and Freda Payne. Carolyn is presently an education major at Queens College in New York. There she was one of the lead singers in the school's version of *The Me Nobody Knows*. She lives in Brooklyn with her 4-year-old son Leron.

WILLIAM F. BROWN, *Book*, won a Tony nomination and The Drama Desk Award for *The Wiz*. Earlier he was represented on Broadway as the author of the comedy *The Girl in the Freudian Slip*, starring Alan Young and Marjorie Lord, and as a contributor to *New Faces of 1969*. He wrote the book for the off-Broadway hit, *How To Steal An Election*, starring Clifton Davis. His sketches and lyrics have appeared in many Julius Monk revues at Plaza 9 and Upstairs At The Downstairs; he has fashioned material for such night-club performers as David Frost, Joan Rivers, Georgie Kay and a host of others; and over 100 television credits include *Love, American Style*, *That Was the Week That Was*, *The Jackie Gleason Show* and a number of *Max Liebman Specials*. In addition, Mr. Brown is the author of five books of humor, an illustrator for five others, a frequent contributor of articles to major magazines, and is the co-author and co-artist of the syndicated comic strip, *Mixed Singles*, which appears daily and Sunday in 175 papers. His current project, *A Broadway Musical*, written with Charles Strouse and Lee Adams, is due on Broadway during the



Carolyn Miller



William F. Brown



Charlie Smalls



Tom H. John

1977-1978 season. It is about a white producer who produces a black musical.

CHARLIE SMALLS, *Music and Lyrics*. *The Wiz* marked Mr. Smalls' debut as a composer on Broadway and he was honored with a Tony Award for Best Score. His incredible talent has already been recognized by artists such as John Cassavettes, who not only used a Smalls song in his film *Faces*, but asked Charlie to perform it as well. A graduate of the Juilliard School of Music with a classical background, Mr. Smalls served the usual musical apprenticeship after a stint with the Air Force Band, playing in Manhattan clubs and touring for gospel singer Esther Morrow with Harry Belafonte. Primarily a pianist, but proficient on other instruments as well, Mr. Smalls formed his own group under contract to A&M Records. Most recently he won the 1976 Grammy Award for Best Score for the Original Cast Album of *The Wiz*. An actor and singer as well as a musician, Mr. Smalls' fondest memory is that at the age of 10 he was presented with his first piano, a gift from actress Tallulah Bankhead.

TOM H. JOHN, *Settings*, began his professional career as a scenic artist in television, and he is to that industry as Rolls Royce is to cars—the finest. He has designed for television musical specials, dramatic specials and series, including the Streisand specials *My Name is Barbra* (Emmy Award), *Color Me Barbra*, *Barbra in Central Park* and *Belle of 14th Street*. His dramatic specials include Joseph Papp's *Much Ado*

About Nothing (Emmy Award), *The Crucible* with Colleen Dewhurst and George C. Scott, *Death of A Salesman* and *Of Mice And Men*. For Broadway he designed the prescient *Selling of A President*, and *George M!* among others, and Bill Gunn's film, *Genja and Hess*, which won the Cannes Foreign Film Award. Mr. John is also producer/designer, having served in that capacity for the New York Shakespeare Festival's *Wedding Band* with Ruby Dee and *At The Drop of Another Hat*, a CBS special starring Carol Burnett, Zero Mostel and Lucille Ball.

THARON MUSSER, *Lighting*, has created the lighting for many Broadway productions including *Follies*, for which she won a Tony Award, *Applause*, *Lion In Winter*, *J.B.*, *Long Day's Journey Into Night*, *Mame*, *The Entertainer*, *The Good Doctor*, *Candide*, *The Sunshine Boys*, and most recently *A Little Night Music*, *Mack and Mabel* and *God's Favorite*. Her repertory designing credits include the Phoenix Theatre, Jose Limon Dance company, American Shakespeare Festival, Dallas Civic Opera, Mark Taper Forum and the Miami Opera Guide. In 1976 she won a Tony Award for her lighting of *A Chorus Line*.

HAROLD WHEELER, *Orchestrations*, has served in this capacity as well as that of conductor for the Broadway productions of *Promises, Promises*, *Two Gentlemen of Verona*, *Ain't Supposed To Die A Natural Death* and *Don't Play Us Cheap*, in addition to handling the dance arrangements for Katharine Hepburn's *Coco*. His film

credits as musical supervisor include *Cotton Comes To Harlem*, *Fortune in Men's Eyes*, *The Bride* and *Don't Play Us Cheap*. His television credits include *George M!*, *The Real American Music*, the N.Y. Shakespeare Festival production of *Wedding Band*, and a host of commercials. His most recent album credit, in addition to the cast recordings of the productions mentioned above, is that of his own orchestra for Gryphon Records, distributed by RCA which includes instrumental selections from *The Wiz*.

CHARLES H. COLEMAN, *Musical Direction and Vocal Arrangements*, was most recently the music director for Melba Moore, and also served in that capacity for the North American tour of *The Who's Tommy*. He has worked on Broadway as conductor for such shows as *No, No, Nanette* and *Raisin*, as musical director for Sarah Vaughan, and as a conductor for artists performing on all of the major television variety programs and in leading nightclubs in Las Vegas. For a ten year period as a resident of Canada, Mr. Coleman was a musical director, composer, pianist and arranger for the CBC, performing in more than 3,000 radio and television shows, as well as serving as music editor for Crawley Films, Ltd. In 1963 he composed the score for a children's film, *Sophocles The Hyena*, for McGraw Hill Books. Most recently, he arranged and conducted the score for Dino De Laurentiis' new film, *Drum*. Mr. Coleman is married to Oberia, an actress/singer/dancer, and they reside in New York with their two daughters Gayle and Andrea.



Tharon Musser



Geoffrey Holder



Ken Harper



George Faison

GEOFFREY HOLDER, *Director/Costumes*, is one of the few ever to have won two Tony Awards in the same year as Director and Costumer for *The Wiz*. He was a featured dancer in *House of Flowers* and premier danseur in *Aida* and *La Perichole* for the Metropolitan Opera. He has been lauded for his choreography, costumes and decor for *Jeux des Dieux*, a work commissioned by the Harkness Ballet, also for his choreography, costumes and music for the Dance Theatre of Harlem's ballet, *Douglar*, and for several works by the Boston Ballet and for his wife, dancer-actress Carmen de Lavallade, who is a member and professor of the Yale Repertory Company. As an actor, he most recently starred as Baron Samedi in *Live and Let Die* with Roger Moore, having also starred opposite Rex Harrison in *Doctor Dolittle*. He has numerous television credits including *Androcles and The Lion*, *A Man Without A Country*, *Aladdin* and *The Bottle Imp*, and starred on Broadway in *Waiting For Godot*. He has won awards for Best Performance as an announcer for BWIA and Uncola commercials and was guest critic for the NBC-TV news in New York. Mr. Holder is also the author of two books, *Black Gods, Green Islands*, and *Geoffrey Holder's Caribbean Cookbook*, as well as being a Guggenheim award-winning painter. His most recent film is *Swashbuckler* in which he appears with Robert Shaw, James Earl Jones and Genevieve Bujold, and for which he also provided the choreography. An exhibition of Mr. Holder's paintings and his drawings and costume designs for *The Wiz*, was displayed at Beverly Hills' Comsky Gallery, and he has also been directing, choreographing and costuming *The Supremes*. Mr.

Holder says that all in all the love of his life is his son, Leo.

KEN HARPER, *Producer*, who was honored with a Tony Award as producer of the Best Musical of 1975, conceived the idea of a contemporary version of L. Frank Baum's classic, *The Wonderful Wizard of Oz*, in 1970 and eventually left his position as Public Affairs Director of WPIX Radio in New York to devote himself to the project. As a former disc jockey and music director for WPIX, he convinced the top executives of Twentieth Century-Fox to financially back his vision when he and Charlie Smalls, the composer and lyricist, flew to the Coast to present the concept and the songs of the production, and *The Wiz* became a reality. Ken's understanding of the music scene meant that WPIX was frequently the first New York station to play songs which soon became national hits, and recognition of his insight by others in the music industry led to his involvement in record producing. His achievements, however, extend well beyond the field of music. He hosted the WCBS-TV musical variety program *Call Back* and acted in the NBC-TV serial *Another World*. His radio interview programs have featured outstanding public figures ranging from important politicians to critics, minority group leaders and entertainment celebrities.

RICHARD J. C. MILLER, *Sound Design*, has an extensive background as a sound specialist which includes two years on a CBS documentary unit as the sound technician, four years with ABC Network News and Documentaries, including coverage of the 1968

riots and elections and, a position as Master Recordist for some 7 hours of film of all the simulation sequences for Apollo II, man's first walk on the moon. In the theatre he has toured with the second national company of *Hair*, the national company of *Lorelei*, and the second national company of *Grease*. He joined *The Wiz* prior to its Broadway opening and served as the sound technician. In addition to his other theatrical credits, Mr. Miller designed and built a complete sound system for the Williamstown Playhouse in Massachusetts and is the sound designer and consultant for *Folk on Trek* Productions, Johannesburg, South Africa, and is a member of the Acoustical Engineering Society.

GEORGE FAISON, *Choreographer*, who won a Tony Award for his brilliant choreography for *The Wiz*, leads The George Faison Universal Dance Experience. A native of Washington, Mr. Faison has studied dance with Thelma Hill, Louis Johnson, James Truitte and Dudley Williams. His first professional job was in 1966 when he was Lauren Bacall's television dance partner. At the urging of jazz great Miles Davis, who has made all his music (published and unpublished) available to Mr. Faison, he formed his dance company, which made its New York debut April 4, 1971, and has been steadily gaining in both critical and popular appeal. Mr. Faison choreographed Broadway's *Don't Bother Me, I Can't Cope*, and most recently a CBS jazz special starring Dionne Warwick. He has also choreographed for such artists as Stevie Wonder, Roberta Flack, Eartha Kitt, Melba Moore, Nick Ashford and Valerie Simpson.

THE WIZ
MUSIC & LYRICS
BY CHARLIE SMALLS

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THE FEELING WE ONCE HAD

Put your arms around me, Child
Like when you bumped your shin
And you'll know I love you now
As I loved you then
And though you may be trying sometimes
And I'll need you and you're not there
I may get mad and turn you away
But Lord knows I still care
But you cannot ask for more
Than can come from me
I am different than you are
And one day you'll see
So if I lose my patience with you
And suddenly I start to scream
It's only because I just want you to be
Everything I see in my dreams
And, I'd like to know that it's there
The feeling we once had
When you know that you,
you can come runnin' to me
Whenever times are bad
Lord knows it's not quite that bad
Not yet, no, no, no.
Though you're growing older now
Just look I'm watching you grow
I know I make you sad sometimes
And I see your feelings show
But one day I'll look around
And you will be grown
You'll be out in the world
Such a pretty little girl
Child but you'll be on your own
And I've got to know that it's there
The feeling we once had
When you know, you know that you,
you can come runnin' to me
Whenever times are bad
I'd like to know that it's there, right there
The feeling we once had
When you know that you, you can come
runnin' to me
If ever times are bad
That's why I say that I've got to know
That it's there
The feeling we once had
When you know that you, you can come
runnin' to me
Whenever times are bad

HE'S THE WIZARD

Sweet things, let me tell you 'bout
The world and the way things are,
You've come from a different place,
And I know you've travelled far,
Now that you've told me what it is,
I'd better point you toward the Wiz.
He's the man, he's the only one
Who can give your wish right to ya,
He can send you back through time
By running magic through ya.
All of the super power's his,
Listen, and I'll tell you where he is
He's the Wiz, and he lives in Oz
That's the way to the Emerald City,
Now that's not too far, is it?
Just take your dilemma, child
And lay it on the Wizard

THE WIZ costume sketches by Geoffrey Holder.



He'll fix you a drink that'll bubble and foam,
And in a flash you will be home.

He's the Wiz
He's the Wizard of Oz
He's got magic up his sleeve
And you know without his help
'Twould be impossible to leave
Fantastic powers at his command
But you know that he will understand

He's the Wiz
And he lives in Oz
He's the Wizard

Let's take it to the Wizard now
Take it down to the Wizard
He's the Wizard
Let's send it to the Wizard
He's The Wizard

SOON AS I GET HOME

There's a feeling here inside
That I cannot hide
And I know I've tried
But it's turning me around
I'm not sure that I'm aware
If I'm up or down
If I'm here or there
I need both feet on the ground
Why do I feel like I'm drowning
When there is plenty of air
Why do I feel like frowning
I think the feelin' is fear
Here I am in a different place
In a different time
In this time and space
But I don't want to be here
I was told I must see the Wiz
But I don't know
What a wizard is
I just hope the Wiz is there
Maybe I'm just going crazy
Letting myself get uptight
I'm acting just like a baby
But I'm gonna be alright
Soon as I get home
Soon as I get home
Soon as I get home
In a different place
In a different time
Different people around me
I would like to know
Of their different world
And how different they find me
And just what's a Wiz
Is it big, will it scare me
If I asked to leave will the Wiz even hear me
How will I know then
If I'll ever get home again
Here I am along
Even though it feels the same
I don't know where I'm going
I'm here on my own
And it's not a game
And a strange wind is blowin'
I am so amazed by things that I see here
I don't want to be afraid
I just don't want to be here
In my mind this is clear
What am I doing here
I wish I was home

I WAS BORN ON THE DAY BEFORE YESTERDAY

I was born on the day before yesterday
I had holes in my shoes,
and I was crying the blues
And I didn't have no place to stay.



But I know
I know I'm gonna make it this time
Yes, 'cause I know yeah
Know I'm gonna make it this time.
I was born over on a hill not so far away
Out of three rubberbands and old
gloves for hands
And a suit that had been thrown away
They took the jacket and pants
Found a brown paper bag and they filled
It with straw and to top off the drag
They gave me penciled in eyes and
a penciled in nose
Then they stuck me up here and said
Strike me a pose.

But I know I know I'm gonna make
it this time

Yes 'cause I know yeah know
I'm gonna make it this time

Now listen to me now

Let me sing one

So you all can hear it

Gonna lift my head up

Can you feel my spirit

Can you feel my spirit

Can you feel my spirit

And now that I know

That I wasn't born yesterday

And that I'm fully grown

And I can stand on my own

And nothing's gonna get in my way.

Because I'm gonna get mine

I'm gonna turn things around

Gonna get myself together

Gonna get on down.

And when I feel that rain coming
Through the bottom of my shoes
I'm gonna leave them by the Roadside
And quit crying the blues.

But I know, I know I'm gonna

Make it this time

Yes, 'cause I know, yeah, know I'm gonna
Make it this time.

Now listen to me now

Gonna sing one so you

all can hear it

Gonna lift my head up

Can you feel my spirit

Can you feel my spirit

Can you feel my spirit

EASE ON DOWN THE ROAD

Come on an' ease on down,

ease on down the road

Come on ease on down,

ease on down the road

Don't you carry nothin', that might

Be a load, come on

Ease on down, ease on down,

down the road

Come on ease on down,

ease on down the road

Come on ease on down,

ease on down the road

Don't you carry nothin', that might

Be a load, come on

Ease on down, ease on down,

down the road

Pick your right foot up

When your left one's down

Come on legs keep movin'

Don't you lose no ground

'Cause the road you're walkin'

Might be long some time

But just keep on steppin'

And you'll be just fine, come on . . .



Ease on down,
 ease on down the road
 Come on ease on down,
 ease on down the road
 Don't you carry nothin' that might
 Be a load, come on
 Ease on down, ease on down,
 down the road
 'Cause there may be times
 That you wish you wasn't born
 And you wake one morning
 Just to find your courage gone
 But just know that feelin'
 Only lasts a little while
 You just stick with us and we'll
 Show you how to smile
 Come on ease on down,
 ease on down the road
 Come on ease on down,
 ease on down the road
 Don't you carry nothin' that might
 Be a load, come on
 Ease on down, ease on down,
 down the road
 Come on, ease on down,
 ease on down the road
 Come on, ease on down,
 ease on down the road
 Come on, ease on down,
 ease on down,
 Down the road.

SLIDE SOME OIL TO ME
 Slide some oil to me
 Let it slip down my spine
 If you don't have S T P
 Crisco will be just fine
 Slide some oil to me
 Hit my shoulder blade
 All y'all that don't have
 to lubricate
 Sure have got it made
 Slide some oil to me
 Slip some to my side
 Standing here in one position
 Sure can make one tired
 Slip some to my elbows

And my fingers, if you would
 Come on, slide some oil to me, girl
 oooh, does that feel good
 Slide some oil to my feet
 Look I have toes again
 Come on and slide some oil
 my knees
 And let me see if I can bend
 Slide some oil to me
 I'm beginning to feel fine
 Come on and slide some oil
 down my throat
 And let me lubricate my mind
 And let me lubricate my mind
 And let me lubricate my mind

I'M A MEAN OLE LION
 Say what you wanna
 But I'm here to stay
 'Cause I'm a mean ole lion
 You can go where you wanna
 But don't get in my way
 'Cause I'm a mean ole lion
 You'll be standing in a draft
 If you don't hear me laugh
 And if you have to come around
 Best not make me frown
 'Cause I just might knock you down
 I'm a mean ole lion
 I'm ready to fight
 I'll turn your day into night
 I'm a mean ole lion
 And if you're half bright
 You'll detour to the right
 From a mean ole lion
 And all you strangers better
 beware 'cause
 This is the king of the jungle here
 And if I happen to let you slide
 Don't stand there run and hide
 You just caught my better side
 I'm a mean ole lion

BE A LION
 There is a place we'll go
 Where there is mostly quiet

Flowers and butterflies
 A rainbow lives beside it.
 And from a velvet sky
 A summer storm
 I can feel the coolness in the air
 But I'm still warm
 And then a mighty roar
 Will start the sky to cryin'
 But not even lightning
 Will be frightening my lion
 And with no fear inside
 No need to run, no need to hide,
 You're standing strong and tall
 You're the bravest of them all
 If on courage you must call
 Then just keep on tryin' and
 tryin' and tryin'
 You're a lion
 In your own way, be a lion
 Be a lion

SO YOU WANTED TO SEE THE WIZARD

So you wanted to meet the wizard
 Let me tell you that you've come
 to the right place
 Should I make you a frog or a lizard?
 You should see the strained
 expression on your face
 If the way I come on
 is frightening
 That's the way I felt like
 coming on today
 Have you ever been kissed
 by lightning
 Let me tell you, that
 will make you go away
 I fly, and the magic of my
 power takes me higher
 To a level where the
 clouds turn into fire
 In the warmth of
 the fire I feel fine.
 Just keep your eyes open
 and the magic you will see
 It will whistle on the wind
 as it emanates from me.
 It's a strong and true vibration,
 you can feel it on your skin.
 So come and take my hand and
 we will dance upon the wind.
 So you wanted to meet the wizard.

WHAT WOULD I DO IF I COULD FEEL

What would I do,
 if I could suddenly feel
 And know once again,
 what I feel is real
 I could cry, I could smile
 I might lay back for a while
 Oh tell me, what,
 what would I do if I could feel
 What would I do, if I could
 reach inside of me
 And know how it feels,
 to say I like what I see
 Then I'd be more than glad to share
 All that I have inside of here
 And the songs that
 my heart might bring
 You'd be more than glad to sing
 And if a tear came to my eye
 Think of all the wounds
 they'd mend
 And just think of the
 time I could spend
 Being vulnerable again

Oh tell me, what,
what would I do
What would I do,
What would I do if
I could feel

DON'T NOBODY BRING ME NO BAD NEWS

Now when I wake up in the afternoon
Which it pleases me to do
Don't nobody bring me no bad news
'Cause I wake already negative
And I've wired up my fuse, so
Don't nobody bring me no bad news
Now if we're gonna be buddies, better
Bone up on the rules, 'cause
Don't nobody bring me no bad news
You can be my best of friends
As opposed to payin' dues, but
Don't nobody bring me no bad news
No bad news, no bad news
Don't nobody bring me no bad news
Because I'll make you an offer, child
That you can not refuse, 'cause
Don't nobody bring me no bad news
Now when you're talking to me
Don't be crying the blues, 'cause
Don't nobody bring me no bad news
You can verbalize and vocalize
Just bring me the clues, 'cause
Don't nobody bring me no bad news
Bring the message in your head or in
Something you can't lose, but
Don't you ever bring me no bad news
If you're gonna bring me something
Bring me something I can use, but
Don't you don't you bring me news
Now don't you bring me no bad news
No bad news no bad news
You better watch the way
 you place the words
You might chance to choose, 'cause
Don't nobody bring me no bad news
No bad news no bad news
Now don't you ever bring me
 no bad news
You better watch the way you
 place the words
You might chance to choose
Don't nobody bring me
Don't nobody bring me
Don't nobody bring me
Don't nobody bring me
No bad news

Y'ALL GOT IT!

I've got to leave,
 so I've packed my bag
And I'm goin'
I got a date,
 so don't you ask me to stay
'Cause I'm showin'
You were always ready
 for new wizardry
You must of thought that
 miracles came easy to me
Take what I gave you and
 put it up on a shelf
'Cause now it's time for this here wiz,
 to wiz on himself
And I'm wizin'
Give me a reason why I should
 stay and I'll judge it
My mind is made up so nothin'
 you say is gonna budge it
Y'all copped a whole lot
 of magic from me

But this' the greatest magic
 that you'll ever see
If you blink more than one time,
 the kid will be gone
And you will have to hook up
 the rest on your own
And do you know what I
 think about that
Your work's cut out for you,
 so it's not about
Ifs, buts or ands
'Cause when I leave this town
 I'm leaving it all in your hands
I packed all my clothes
 and I packed up my power
I'm leaving this place in less
 than one-half an hour
If you look up in the sky,
 you'll know just who it is
It's not a bird, or a plane,
 it's just the little ol' wiz
And guess who it's on after that
Y'all got it!

IF YOU BELIEVE

If you believe
Within your heart you'll know
That no one can change
The path that you must go.
Believe in yourself
And know you're right because
The time will come around
When you'll say it's yours.
Believe that you can go home
Believe you can float on air
Then click your heels three times
If you believe, then you'll be there.
Believe in yourself right
 from the start
Believe in the magic
 inside your heart
Believe all these things
Not because I told you to
But believe in yourself
If you believe in yourself
Just believe in yourself
As I believe in you.

HOME

When I think of home,
 I think of a place
Where there's love overflowing.
I wish I was home,
 I wish I was back there
With the things I've been knowing.
Wind that makes the tall
 grass bend into leaning,
Suddenly the raindrops
 that fall have a meaning.
Sprinkling the scene,
 makes it all clean.
Maybe there's a chance
 for me to go back
Now that I have some direction
It sure would be nice
 to be back home
Where there's love and affection
And just maybe I can
 convince time to slow up
Giving me enough time in my life
 to grow up.
Time, be my friend and let me start again.
Suddenly my world's gone
 and changed its face.
But I still know where
 I'm going.
I have had my mind spun
 around in space,
Yet I've watched it growing.
And oh if you're listening,
 God, please don't make it hard
To know if we should believe
 the things that we see,
Tell us, should we try to stay,
 or should we run away.
Or would it be better just
 to let things be?
Living here in this brand-new
 world might be a fantasy,
But it taught me to love,
 so it's real real real to me.
And I've learned that we must look
 inside our hearts to find
A world full of love
Like yours, like mine, like home!





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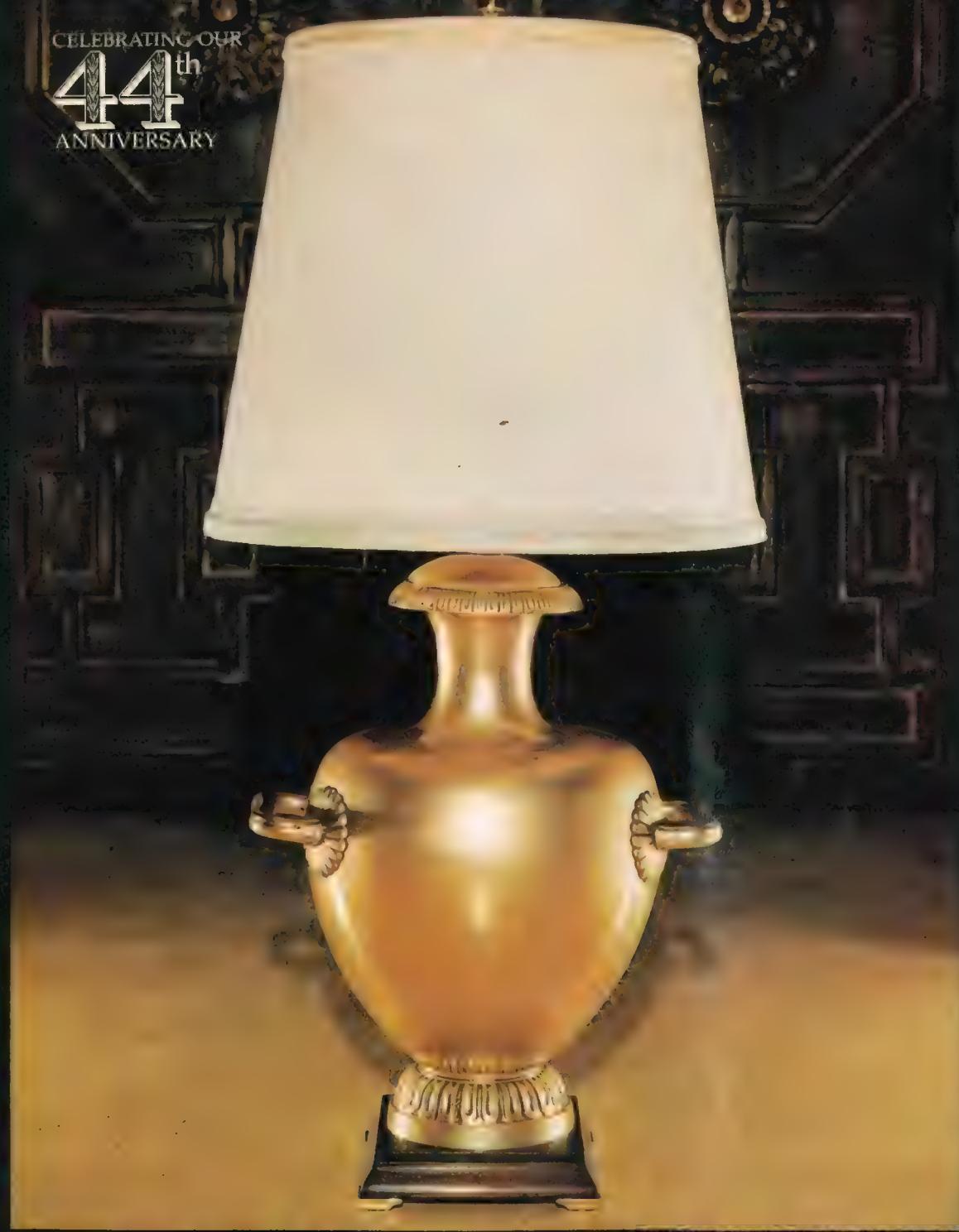
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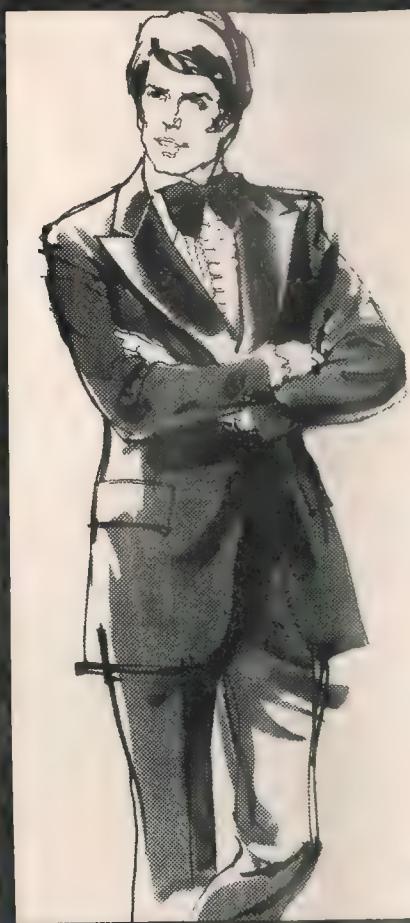
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VIDEO RECORDS: WHERE ARE THEY?

Engineers have long been working on records that could be used to play pictures as well as sounds. It is an exciting concept, one that periodically sends PR men into hyperbolic ecstasy. This is the medium of the future. And social scientists and ecologists take this as a cue to warn of the dire straits mankind has gotten into, presumably to end with all of us plugged into endlessly looping video programs.

The obvious advantage video records have over video cassettes (such as the Sony Betamax system) is cost: video LPs, once perfected and put into mass production, should not cost any more than regular LPs. It is a fairly simple matter to connect the audio portion of the disc to your loudspeakers and the video circuits through to your color television and, voilà!, there is Luciano Pavarotti singing like an angel and, due to the loudspeakers, sounding like an angel, while he is charming his way into your heart in glorious color.

The companies who have entered the video disc field are still plagued, however, by a sort of schizophrenia. On the one hand, they envisage a market that might well be worth a billion dollars annually within five years. On the other, they can't seem to coordinate their efforts.

Why do they hesitate? Well, popular as we assume music to be, surveys show that few records are played more than 25 times. How many video programs will still be worth watching after the first two or three showings? Again, although film has greater impact and effect than sound alone, the crucial information content of a program is contained in the sound. As an experiment, try watching TV without the sound and then the other way around, listening to the sound without watching the picture.

Most of you will come to the conclusion that the sound is more important, with the video portion an adjunct which helps (or sometimes hinders) concentration. This is a big problem

Sound



facing the manufacturers and they are spending large sums of money trying to determine exactly what constitutes a repeatable program. Assuming that some sort of formula could be discovered for "repeatability," production of video discs specifically for the video disc players would be too expensive until a certain minimum number of customers had been established.

For the time being, then, there are two likely sources of programs for video discs: one, rereleases of television programs and movies. The television programs would undoubtedly include sports events, although how many times even the most rabid fan would want to see a given football game or tennis match is questionable. Performers would be entitled to additional compensation for the production of video discs in which they appear and presumably this would be done on a royalty basis.

The second and potentially much bigger source is the pornographic movie since this would have no competition on commercial television.

Problems of morality and what to put on the video discs aside, an even greater problem is what to put it *on*, since the video disc does not yet exist in a universally accepted form. There are, at present, over 25 different systems under development.

German Telefunken and Decca have joined together and produced the TeD record. There are currently over 200 titles in the TeD catalogue, but of approximately 20,000 players produced, only 2,000 have found their way into German homes. As of six months ago, Telefunken had reportedly invested in the neighborhood of \$40 million and is now thinking seriously of abandoning the project.

The TeD disc has a playing time of only ten minutes a side and the quality of the picture is mediocre. Philips, the giant Dutch electrical company, has their own video disc system, but has been mysteriously silent about it recently. RCA has a system as well. In



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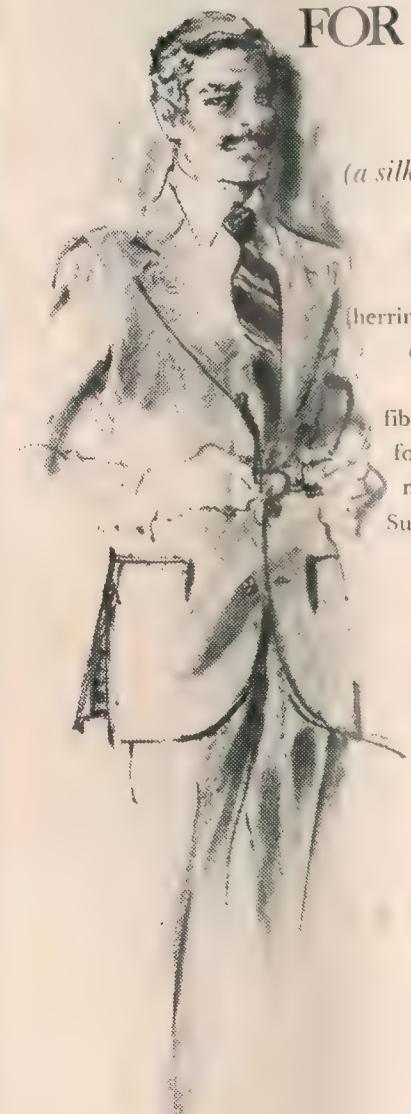
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fact, the situation is all too reminiscent of the quadraphonic syndrome we experienced in the early 1970's: an initial announcement of great promise and excitement, followed by disappointing product and a failure among the companies to agree on one compatible system.

A more hopeful development has recently occurred, although I am not sure how widespread its application may be. One of the problems of doing accurate testing on stereo equipment is that frequently the components themselves contain less distortion than the test equipment. The remedy is to buy more and more expensive test equipment, but there comes a point of diminishing returns. So take heart with the following report.

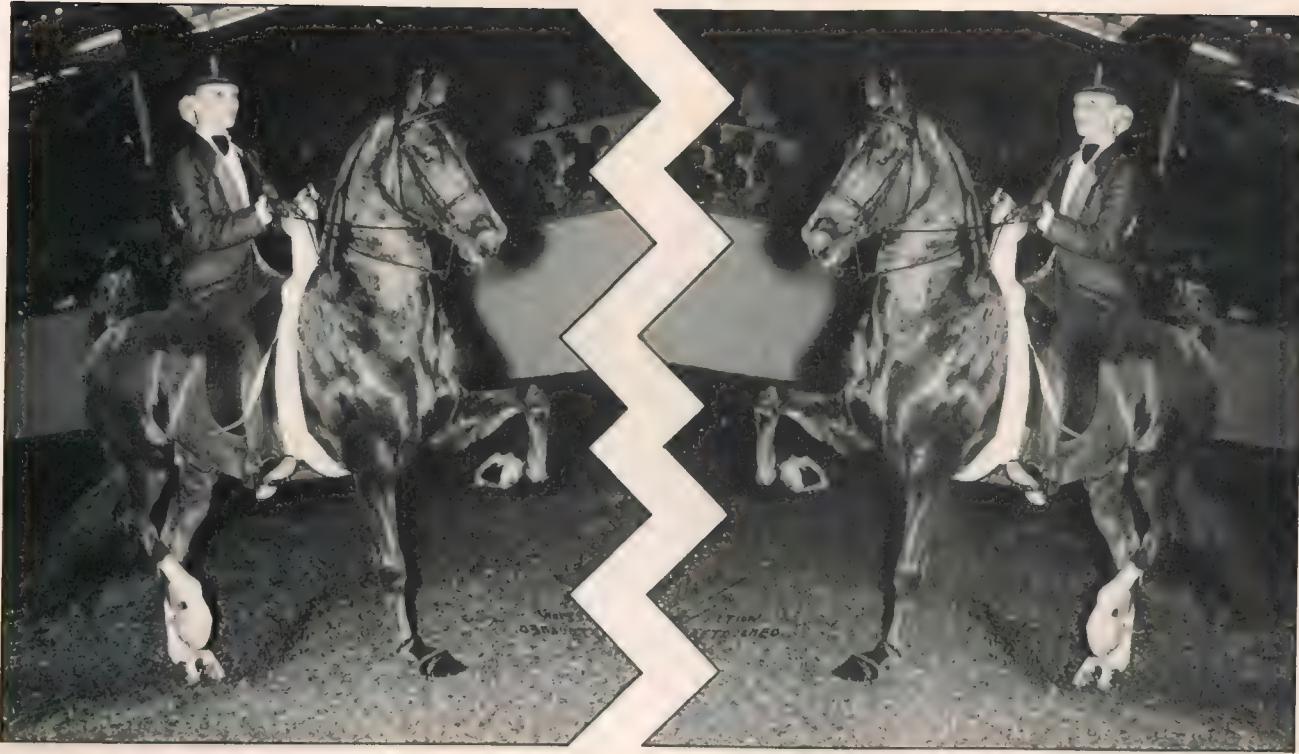
A friend of mine with a somewhat neurotic small African dog has noticed interesting behavior on the dog's part while the stereo was being played. Certain cartridges made the dog go out of his mind, crazily attempting to climb the walls or hide under the bed. Use of these cartridges had to be abandoned. However, the dog then started to behave oddly when CD-4 records were played. Presumably, some of the CD-4 pilot tone was getting through the amplifier to the speakers and thence to the sensitive animal's ears.

This friend recently purchased a new amplifier. The dog in question had always disliked solo piano recordings and left the room whenever Horowitz or Ashkenazy began to tickle the ivories. Now this makes sense, since classical piano recordings are bound to contain steady tones in its harmonics and the dog apparently hates high-level steady tones. However, with the new amplifier, the excellent Armstrong 621, the dog has taken a fancy to classical piano music and only leaves the room when early Boulez or late Schoenberg is being played.

Before you go off dismissing this story as apocryphal, do consider that it may be possible that some animals suffer instantaneously the kind of listening fatigue that only hits humans after several hours. In fact, don't be surprised if the next time a repair man calls on you and your stereo equipment, he is carrying a small, furry creature in his tool box.

In any case, the African hound in question was short haired, so you cannot say that I have been telling you a shaggy dog story. □

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MANAGING THE FUTURE

The virtual disappearance from the scene of S. Hurok, Inc., once this country's most widely known presenting organization, is no doubt easy enough to explain as a natural consequence of the death of Hurok himself, a flamboyant operator and, more to the point, a canny businessman. Yet it is doubtful that if Hurok were alive today his firm would be in substantially better shape.

The fact of the matter is that the cultural scene has changed a great deal during the course of the last seven or eight years. What has happened is not merely that the market for the serious performing arts has grown tremendously all over the country, but that it has done so in ways that Hurok would not necessarily have been able to deal with. For the interesting thing is that while the public is able to support an ever increasing number of attractions, it no longer necessarily wants them to be of the traditional blockbuster variety.

Hurok's characteristic offerings, after all, were huge state companies, like the Royal Ballet, Stuttgart Ballet, Bolshoi Ballet and Bolshoi Opera. Or the kind of soloist who has virtually attained the status of national cultural hero, like Rubinstein, Gilels, Richter, Cliburn, Oistrakh, Rostropovich, Marian Anderson, Janet Baker.

Names like these still, of course, prove irresistible, though, as it happens, large organizations like the Royal

Ballet now cost so much to bring over and keep running that regular commercial managements can no longer afford the risks.

In any case, there is no doubt that the public does not only want a diet of resplendent names like these. It is also interested in the experimental, the iconoclastic and the quirky—in proof of which it is only necessary to point to the enormous success this season of Merce Cunningham on Broadway, of Twyla Tharp at the Brooklyn Academy of Music and of Robert Wilson's *Einstein On the Beach*, presented on two successive Sunday evenings at the Metropolitan Opera House and a sellout on both occasions.

Granted that the avant-garde is a minority interest, it needs to be emphasized that the size of that minority is no longer exactly negligible. Nor is it any longer confined to the country's larger metropolitan areas. New York, of course, has an insatiable appetite for the performing arts that exploit the new, the daring, the anti-establishmentarian, but so nowadays do colleges and universities from Maine to California. They and the big cities provide strong and steady support for new dance, music and theater.

One of the reasons for the wide propagation of such attractions is the recent growth in effective management and administration for the avant-garde arts. Until only a short time ago the experimental artist was more or

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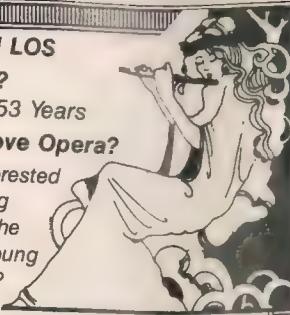


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less on his own. Naturally enough. In art the genuinely new springs from a highly personal vision of things and a kind of risk-taking that emphasizes the difference between the individual artist and the rest of the world. For many years the consequences of this attitude were obscurity and neglect. At best, the artist found himself faced with minuscule audiences in lofts or other out-of-the-way performing spaces, engaged in a constant struggle to survive as well as to make art. Artists needed help with practical matters of presentation, but simply could never afford to get it.

Nowadays the situation is rather different. For one thing, the avant-garde is much more visible. In a city like New York the public knows what is going on in even the most esoteric endeavors and can be relied on by the artist for support and encouragement. For this state of affairs a single organization, Performing Arts Services, Inc., must take a good deal of credit. Not only does Artservices, as everyone calls it, manage with remarkable sympathy and skill some of the most exciting dancers, musicians and theater groups in the country, the example they have set has exerted a salutary influence on the entire experimental scene.

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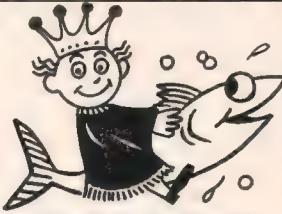
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soon as an artist is well enough estab-
lished and in sufficient public demand
to require a full-time administrator,
Artservices engages itself to look for
someone capable of doing the job
and even trains the person in the job's
special requirements. In the last year,
for example, the Viola Farber Dance
Company has, in a manner of speak-
ing, graduated into autonomy, and the



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Lar Lubovitch Dance Company is right now in process of doing the same.

As these names suggest, dancers and dance companies play a significant role in the Artservices scheme of things, especially those who are in process of finding themselves artistically, of creating their own personalities and building up a significant body of work. Just as Viola Farber was for some years a member of the Cunningham Company who then went off to become an independent creator, so also, some time later, was Douglas Dunn, a present Artservices client engaged on the same journey to artistic maturity. Similarly, Sarah Rudner, another client, was one of the early members of the Twyla Tharp Company and though she often rejoins Tharp for special seasons she is now on her own, both as a soloist and as the head of the Sarah Rudner Performance Ensemble.



Merce Cunningham

In the field of music there are a number of distinguished composer-performers, like Philip Glass, David Tudor and John Cage, and an intriguing music project run by Robert Ashley that goes by the name of Music With Roots in the Aether. This latter uses color video to disseminate, through a series of two-hour presen-

tations, the work and ideas of a group of contemporary composers: Ashley himself, David Behrman, Alvin Lucier, Gordon Mumma, Philip Glass, Pauline Oliveros and Terry Riley.

In the field of theater Artservices works with some of the most interesting artists of the day: Joseph Chaikin and the successor to his Open Theater, which is called The Other Theatre; Richard Foreman, who this past season took time out from his own loft theater in order to direct *The Three-Penny Opera* for Joe Papp at Lincoln Center's Vivian Beaumont Theater; and Robert Wilson, whose *Einstein On the Beach*, toward the realization of which Artservices rendered invaluable aid, remains one of the most illuminating theatrical and musical experiences of the past decade.

All of which adds up to the fact that Artservices plays a significant role in fostering the livelier arts in New York and thus, given the centrality of the city's cultural role, in the rest of the country. But despite their achievements Artservices is chronically hard up. They are not in the business to make money and their clients pay monthly dues (rather than commissions), which are adjusted to what they can afford. As a consequence, Artservices must raise 75% of its operating costs each year in order to stay in business.

Hence the idea last spring of a benefit gala with tax-deductible tickets ranging from \$10 to \$100 — a familiar enough ploy for soliciting aid to worthy causes. This one, however, was somewhat different in being uncompromisingly avant-garde. Or, rather, almost completely so: one of the most enjoyable events of the evening was a traditional Spanish dance by Maria Alba, accompanied by a guitarist and a flamenco singer. Among the rest of the events, Philip Glass played the electric organ; Joseph Chaikin read love poems; Douglas Dunn, dressed in rags, performed an arresting, vengeful dance. The other unusual feature of the gala was that it took place, not in the Village or in SoHo, nor, again, in the Guggenheim or the Whitney, but at the Hotel Diplomat — a block from Times Square — amid the seedy splendors of a 1930s ballroom, painted now in black and gilt and with a neon sign above the stage, where in the old days the bands used to sit and play swing. □

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NEWS FROM THE CENTER



Center Theatre Group/ Ahmanson Theatre

Chapter Two, Neil Simon's 17th play, will open the 1977-78 season of Center Theatre Group/Ahmanson Theatre on October 7. This is the second comedy (*California Suite* was the first) Mr. Simon has premiered at the Ahmanson.

The title of the new play refers to the second chapter in the life of a widower and a divorced woman. And the play, says Mr. Simon, is about "that first step into a new relationship, how people must give up certain aspects of the past in order to go on to the future."

The play will be directed by Herb Ross, whose most recent credits include the film version of Simon's *The Sunshine Boys* and *The Goodbye Girl*.

Los Angeles Philharmonic Association

Rufus Olivier, age 21, has been named second bassoon of the San Francisco Symphony, effective October 1977. Oscar Meza, age 21, was appointed to a string bass chair in the San Diego Symphony as of January 1977. Both Olivier and Meza are going to their respective posts as "graduates" of the Los Angeles Philharmonic's Orchestral Training Program for Minority Students.

Conceived by the Philharmonic in 1972, the Program provides training for gifted young instrumentalists many of whom cannot afford the extensive and expensive instruction necessary to develop their talents. Entering the program through auditions, the trainees study orchestral techniques, musicianship, ensemble playing, sight-reading, etc., with members of the Los Angeles Philharmonic who along with the Philharmonic Association underwrite the Program. For the first time in its five-year existence, the Program has received matching funds from the National Endowment for the Arts.

Executive Director Ernest Fleischmann and the Philharmonic have been presented with *Billboard Magazine's* 1977 Trendsetter Award "for developing a formula with the American Federation of Musicians which allows the Orchestra to record without paying for a full complement of musicians, marking a radical departure in contract terms in the classical field."

**Los Angeles Master Chorale
Association**
Rehearsing for the Chorale's 14th

season are 22 new singers — eight sopranos, six altos, three tenors and five basses — selected from approximately 100 auditionees. The 120-voice Chorale and Sinfonia Orchestra will present a six concert season which opens in November with Berlioz's *The Damnation of Faust*; they'll present "Glories of the Christmas Season" in three December concerts and the world premiere of Lionel Greenberg's *Masada* in January. Music Director Roger Wagner shares the podium with his daughter, Jeannine, in February's concert of Britten, Stravinsky and Mozart; in March Richard Westenberg conducts Bach's B Minor Mass. The season will close in April with folk singer Burl Ives and the Chorale.

Performing Arts Council

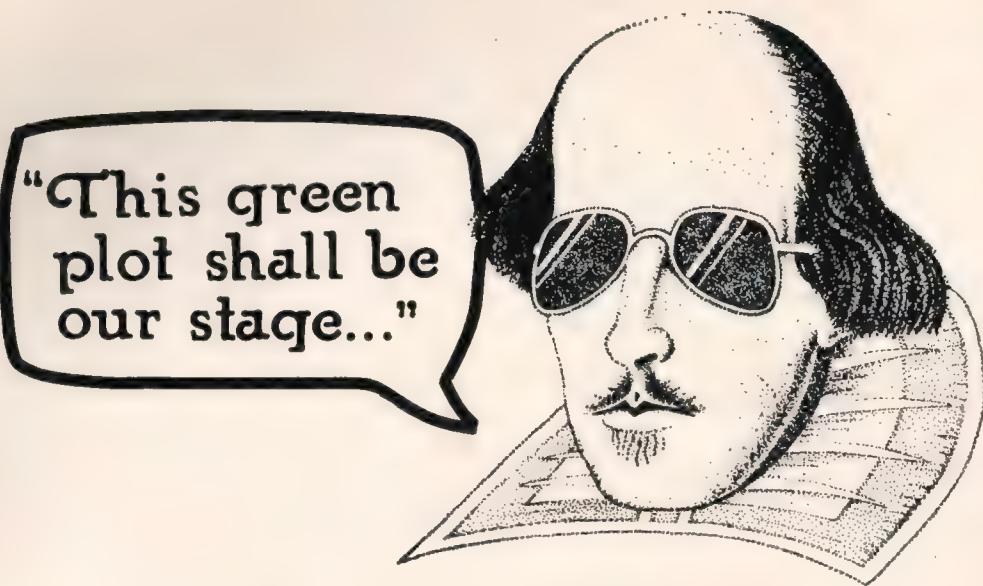
Deanna Clark of Downey will always remember her 18th birthday: on Music Center Day, the day before, Carol Burnett drew her name out of a group of more than 30,000 new donors to the Music Center Unified Fund as the winner of a Datsun 280Z 2+2. The car had been donated by Nissan Motor Corporation in USA to help develop community-at-large support of our Resident Groups. Deanna's husband of a few months, Caleb, a new donor, made a \$5 birthday contribution to the Fund in Deanna's name to Women Fore volunteer Kay Messner in the Broadway Plaza two weeks before the drawing. Caleb tells us he didn't believe Deanna's good news until they were invited to attend the Celebration party Fred Harvey, Inc. hosted for "Datsun Project" outstanding Music Center Unified Fund Volunteers.

Music Center Operating Company

The Music Center Archives have moved to new quarters in the Ahmanson Theatre. The Archives are primarily concerned with the history of the development and operation of the Music Center, its Resident Groups and the individual artists and companies that have appeared here. A secondary purpose is to provide — to whatever extent possible — a reference source for The Center's personnel and the public on the performing arts in general. The Archives, open to the public by appointment, are located immediately adjacent to the Rehearsal Room Restaurant on the Grand Avenue side of the Music Center Plaza. For further information contact the Curator, Joel Pritkin, at 972-7499.

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LANGKAWI—*a tropical fantasy*

by JANET FELIX

EQUATORIAL tropics; marlin-rich fishing grounds; sheltered waters clear as crystal to 30 feet; waterfall slides of smoothed granite flowing into mountain pools; a shore-line golf course; miles of untouched beaches—sounds like a fantasy, doesn't it? Yet Pulau Langkawi is a very real cluster of nearly a hundred sun-dazzled islands just twenty miles off the Malaysia-Thailand border, 600 miles south of Bangkok and 500 miles north of Singapore.

Historians have been puzzled as to why Langkawi was never settled by the British when the East India Company found that an entire fleet of ships could safely anchor within the sheltered waters. Legend has it that these islands have remained untouched by civilization so long due to a royal curse: "May this island never prosper for seven generations..." Princess Mahsuri allegedly had been involved in court intrigue and was accused of adultery; she was executed and discovered innocent—the blood from her wound flowed pure and white. Her tomb is now a much-visited shrine.

Few resorts are so close to the mainstream of traffic and yet so remote. A taxi trip around the island will give you a good idea of the leisurely existence of Langkawi and its population of Malays, Burmese and Chinese people. The drive passes through rubber plantations and rice-fields—Langkawi's main industries—to deep jungles, distant fishing villages and isolated beaches. The main island boasts of 60 miles of motorable road, 10 taxis, 50 privately owned automobiles and half a dozen buses. You get the feeling that life here never will succumb to the plagues of civilization: people seem unaware that their beautiful islands have vast potential as a tourist resort.

Local fishermen will be glad to arrange fishing expeditions for marlin and barracuda—English is spoken well enough to negotiate—but the fishing's good even in the sheltered island bays.

The waters in some areas are even better for underwater exploration. Tanjung Rhu on the northern tip of the main island, is a perfect spot for

scuba diving or snorkeling—you can see clear down to 30 feet, even without a mask, and observe shoals of small bright fish explode like slow-motion firecrackers on the seabed.

On the main island, from Tanjung Rhu, fishing boats can be hired to round the cape to the grey limestone cliffs beyond, which are approachable only from the sea. There you can explore the Gua Cherita, or "Story Cave," which, needless to say, has its own legend. Another must for cave enthusiasts (not for the superstitious) is the Gua Langsir, or "Cave of the Banshee" which arches up to three hundred feet within the limestone cliffs. The cave's reputed to be haunted, but it could be only bats inhabiting this interior mountain cathedral.

On the mainland, Raya Mountain rises from its green jungle base, where innumerable hiking and horseback riding trails meander through the lush growth. Rare wild orchids flourish among thousands of unusual tropical plants. It's not too hard to find a local islander to point out some of the better trails or more beautiful vistas.

No fantasy is complete without a waterfall slide, however...at Kampong Pantai Kok, boats may be rented for the hour-long passage to Telaga Tuoh, Langkawi's famous waterfalls. From the beach you wander up a trail (it takes about an hour and a half) till you hear in the distance the din of gushing water. Where the jungle divides, a turbulent stream tumbles down from the Chinchang Range over granite rocks, many of which are worn smooth to form seven deep pools. After your uphill hike, you'll be ready to glissade down these natural sliding boards and plummet into the water.

Be assured, however, that the amenities of civilization are available, and in abundance, in Langkawi. The Langkawi Country Club Hotel is fast becoming a full resort—situated on ten acres of land, most of it along the shore, the hotel has tennis courts, a swimming pool opening out to the wide expanse of the Bay of Bengal, and a nine-hole golf course. It offers a hundred rooms, most of them facing either the ocean or the mountains.

You also can choose between Western and Malaysian cuisine at the two hotel restaurants. Malaysian fare is mainly Chinese, but also includes some spicy Indian dishes. Malaysia's national dish, Satay, is worth more than one try. It consists of strips of chicken or beef barbequed on skewers and dipped in a variety of hot sauces, and usually is served along with sugar-cane or lichee juices, steamed cockle shells or crunchy peanut sweets. Even if you're not partial to spicy food, the local fruit is a guaranteed pleasure; Malaysia grows a variety of unusually succulent types.

The Tourist Development Corporation has plans for a multi-million dollar resort development on the 107 acres surrounding the hotel. Within the next few years they plan to add a thousand rooms and a conference hall for larger groups, as well as a health farm.

The hotel has its own shopping arcade—batik shirts and dresses and pewter are featured among the Malaysian wares. Also, it may assure you to know that there's a hospital, a post office and recently built telecommunications office near the hotel.

For an unspoiled island, Langkawi is remarkably accessible. From Malaysia's capital city, Kuala Lumpur, you can take a charter flight on a nine-passenger Britten-Norman Islander and be in Langkawi in about two hours. You can also charter a flight from Penang, the more heavily populated island resort down the coast from Langkawi, which takes about an hour.

Most travelers, however, take a ferry to the islands. There are three daily services from Kuala Perlis, the small mainland town directly east of Langkawi. It's a 1½ hour trip. The 90-passenger Bintang Utara operates daily at 11 a.m. and 4 p.m. A 96-passenger modern launch and a smaller 20-passenger ferry also offer daily service. If you're coming from Penang, triple-deck 300-passenger ferries leave Penang for Langkawi every other day.

No matter how you get there, the best season for a holiday in Langkawi is from January to July, when it's hot and dry during the day and relatively cool in the evenings. □

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■ Articles lost and found in any of the three theatres will be held by the respective head ushers until the performance's end. Thereafter, to turn in or recover a lost article, please contact the Reception Desk, Artists and Offices entrance of the Dorothy Chandler Pavilion, 135 North Grand Avenue. For information, please telephone (213) 972-7406.

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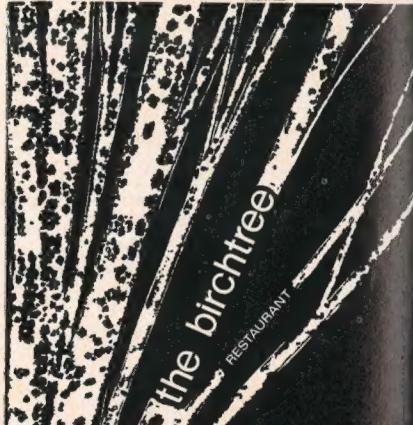
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CRITICAL WORDS



I always said that I'd like Barrymore's acting till the cows came home. Well, ladies and gentlemen, last night the cows came home.

— GEORGE JEAN NATHAN

Those who have free seats at the play hiss first. — Chinese proverb

One can't judge Wagner's "Lohengrin" after a first hearing, and I certainly don't intend hearing it a second time.

— ROSSINI

Playing Shakespeare is very tiring. You never get to sit down unless you're a King. — JOSEPHINE HULL

(About an actor in "King Lear"). He played the King as though under momentary apprehension that someone else was about to play the ace.

— EUGENE FIELD,
Denver Tribune, 1880

The trouble with nude dancing is that not everything stops when the music stops. — SIR ROBERT HELPMANN
on "Oh! Calcutta!"

On the stage he was natural, simple, affecting. 'Twas only that when he was off he was acting. — OLIVER GOLDSMITH

Criticism is a study by which men grow important and formidable at very small expense. — SAMUEL JOHNSON

Of the acting of Miss Bergere's company, one may not speak candidly unless one is in a trench. — ALEXANDER WOOLCOTT

Tallulah Bankhead barged down the Nile last week as Cleopatra — and sank. — JOHN MASON BROWN

Show me a man who has enjoyed his schooldays and I will show you a bully and a bore. — ROBERT MORLEY

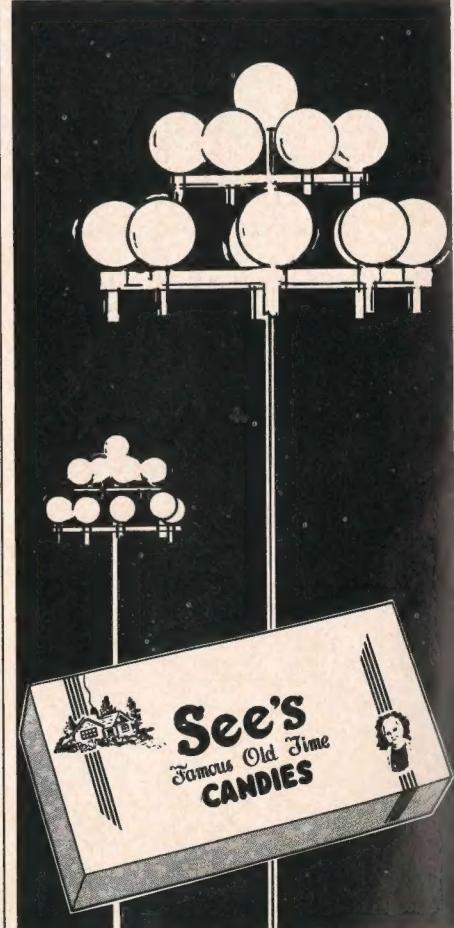
If a literary man puts together two words about music, one of them will be wrong. — AARON COPLAND

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